and Reviews of Art — Attractive Winter Exhibitions in Many Galleries News

HARLES DEMUTH has painted little during the last year, but he has painted well. He grows more earnest and eloquent with the times; his exhibition which has just opened in the Daniel Galleries proves that; but he also grows more ascetic. His studies of aspects of New England and Pennsylvania would be quite terrible—if they were not so beautiful. Whether he has studied Nietsche or not I do not know, but he certainly sees plenty of applied Nietschlanism in this beloved but hard country of ours. Mr. Demuth must have gone through the period of terror into which most sensitive artists plunge upon returning to this country after the dolce far uffence of the Paris school days, else he could not have accepted in this stern fashion the formidable straight lines of our architecture as revealed in our unblinking light.

of our architecture as revealed in our unblinking light.

He bravely plays our game. He holds the mirror up to nature—I use this term in spite of the fact that Mr. Demuth is a cubist—and through sheer enthusiasm of youth—or perhaps it's the incurable poetry of his disposition—arranges his impressions of the unspeakable buildings in which our American dollars are gained—into a lovely report. His version of the Coatesville Steel Mills gives that place an excuse for having existed. The town of which the mill is the blossom once acquired a

of our architecture as revealed in our

moralists for purposes of study.

Clergymen in search of spiritual support who may be led into the Daniel Calleries by this review ought to be

Charles Demuth Displays His
Beautiful Landscapes at
Daniels.

Daniels.

By HENRY MCBRIDE.

By HENRY MCBRIDE.

Cautioned, perhaps, that Mr. Demuth has founded his present plety upon very direct contacts with practical life in the early days of his career. All's well that ends well, I suppose, but certainly Mr. Demuth once was not the pillar of virtue that he is at present. In the little gallery to the left as you enter (clergymen are warned to shun it) hangs a series of little water colors inspired by a reading

the mill is the blessom once acquired a measure of ill fame by burning a negro at the stake in a particularly revolting manner. This circumstance, thanks to the accident of an artist having passed that way, has now something to offset it upon the Coatesville escutcheon. The "Coatesville Steel Mills," by Mr. Demuth, is a memorable work of art, and recommended to mill owners and moralists for purposes of study.

Clergymen in search of spiritual support who may be led into the Daniel regard all three men as equally safe. egard all three men as equally safe. Mr. McComas has painted in oils and

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sago he gave his first exhibitions abroad and was received very warmly both in Paris and in London, but he never went back to repeat those triumphs. At that period he was best known for his watercolors of trees, especially the oaks of California, which grow to impressive proportions, and for his paintings of Greece and the high towns of Spain.

French art, have known how to untte them in a perfect harmony."

This Mr. Knight has assuredly known how to do. The pictures are perfectly harmonized. They agree together wondorfully. They may be said indeed to spring all from the same principle-that the business of an artist is objected to spring all from the same principle that the business of an artist is objected to spring all from the same principle that the business of an artist is objected to spring all from the same principle that the business of an artist are the order of merit, where there is so much even ness of merit, would be difficult, but possibly Americans will look first at the "Depart pour ha Messe," by Willing to the possibly Americans will look first at the "Depart pour has Messe," by Willing to the spring the possibly Americans will look first at the "Depart pour has Messe," by Willing to the spring the possibly Americans and the wash nown a young woman descending a fine Old World stairway and is painted with the masswers, but said the safe has been against the pillars. Somewhat more subtle in touch and color in the "Guillver Chee less Geants," by Fersich eccurt, upon a high balloony over the court, upon a high balloony over the court, upon a high balloony over the court, upon a light balloon, over the court, upon a light and the wash houses, mills of facts, too, and generally loves a river when it is small enough for a human being to become indinate with it. The Freeha ard quite wonderful in not discovered the court of the court

as not passed unremarked, and it is

The Seligman collection was purchased from the estate of the dead artist, and as that estate was thoroughly expertized by Durand-Ruel, every piece being photographed by them, it happens that the Seligman drawlogs and palatings are

tographed by them, it happens that the Seligman drawings and paintings are unusually fortified by guarantees. It is not only sponsored by Durand-Ruel but by Vollard and Bernheim, Jeune & Co., who aided in the expertization.

All the interests of Degas the artist are revealed in the seventy-one works. There is a long series of danseuses is all states, both in point of view of contume and in finish of drawling. Some are merely suggested, but with what mastery are they not suggested? Others are carried out with great finish and precision. There are jockeys, races, milliners, and of course plenty of women liners, and of course plenty of women au bain. Degas was always searching for the unexpected in attitude and in composition. It is continually amazing how sure his composition was, consider ing the fact that he was always reject ng the commonplace and obvious

and the commonplace and obvious.

Among the early compositions is one of "Young Spartans at Wrestling," done in the precise style while Degas was under the influence of Ingres. A portrait of a dancer bowing her acknowledgments, for flowers evidently, was done at the time of the famous "Danses" of the Livenberg of the time of the famous "Danses" of the Livenberg of the time of the famous "Danses" of the Livenberg of the time of the famous "Danses" of the Livenberg of the Livenberg of the Livenberg of the time of the second of the livenberg of th

water colors has been replaced with an opaqueness in consequence.

The new water colors, so Mr. Tracy says, are the fruit of many arduous trips into the remite corners of the Arizona idesert—trips taken by wagon and pack through the villages of the Hopts and linto the wilder regions dominated by the Navajos. "Here nature is fallingly magnificent, prodigal with olor as nowhere else in America, but one as nowhere else in America, but one as real landscape—meass in dramatic light, Indian houses, ancient towns standing desolate in caves of forgotte to canyons—all subjects that call for extraordinary rendering."

"McComas came to America young, Beyond receiving some slight early academic training in the Sydney schools he studied little under other men. He has worked out his ideas alone. Twely years ago he gave his first exhibitions abroad and was received very warmly both in Parls and in London, but he never went back to repeat those triumphs. At that period he was been known for his watercolors of trees, estandary of the studied little under other men. He has worked out his ideas alone. Twely years ago he gave his first exhibitions abroad and was received very warmly both in Parls and in London, but he never went back to repeat those triumphs. At that period he was been known for his watercolors of trees, estandary of his watercolors of trees, estandary for his watercolors of trees, estandary of his country artists of note were occasionally enlisted in the service of the fluxembours. The New Yerk Public Library has artification of "American Lithographer of To-day," that follows in lithographe as a fall intraction of the farm of the famous "Dan-lithographer of To-day," that follows in lithographer of To-day," that follows in lithograp

Mr. Found adds by way of comment, Pive lines of Viaminek are worth all the forty volumes of Barres," to which I say "Amen" at once.

Mr. Knight's New Pictures.

Aston Knight has just returned to America, bringing not only his own lates of the jury of the Paris Salon. The two groups of works are now on view in the new John Levy galleries. Mr. Knight's landscapes are, of course, as well known here as they are in Paris, but the names of the jury of the Paris Salon. The two groups of works are now on view in the new John Levy galleries. Mr. Knight's landscapes are, of course, as well known here as they are in Paris, but the names of the form the property of the conference will be new to this the French most part, so it was what th

by Henry Laurens to some contemporary member of the Bagwell family, Others who have lent masterpieces to the exhibition are C. M. Schwab, Mra Harry Kearaarge Knapp, Mrs. Nicholas Brady, Mr. and Mrs. George Blumen-thal, J. Horace Harding and A. W. Mellon.

has not passed unremarked, and it is now quite evident that there is the same proportionate fervor in the hearts of present day collectors for the works of Degas, Renoir, Manet and Monet as a former generation experienced for the canvases of Corot, Daubigny, Rousseau and Diaz, These latter have not been displaced. It simply seems that new places of equal importance have been made for their successors. The annual Christmas sale at the Ar tractive showing of original small pictures and sketches in oil and water color by recognized artists. Unique plans for the tea room decorations are in progress

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upon the New York scene of "Dadism." and to enough of it to interfere with his and to waste time upon anything so ancient as cubiam seemed beside the mark.

DEGAS COLLECTION OF PAINTINGS TO BE SOLD.

The interesting announcement has just been made that Jacques Seligman of Pairs will sell his Degas collection, comprising seventy-one paintings, pastels and drawings by that master, in New York under the auspices of the American Art Association on January 27, 1921.

This undoubtedly will be the most significant sale of impressionist values in the auction rooms during the heat few years has not passed unremarked, and it is

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ATTRACTIVE RATES

ROTHERHITE' ONE OF WHISTLER'S MASTERLY ETCHINGS M. KNOEDLER & CO

ment back to repeat those triumphs. At that period he was best known for his watercolors of trees, expecially the oaks of California, which grow to impressive proportions, and for his paintings, of Greece and the high towns of Spain.

"In the last ten years Francis McComas has lived much in the desert and come out with studies that mean such hardships as few artists are willing to endure, because water and food are still matters of struggle on the mysterious sands of the Southwest. He does not go where there are communities of painters, but into the remote places where only a little party of archaeologists or venturesome explorers may be found."

Mr. Knight's New Pictures.

Ment that may seek expression.

In the early days of lithography in this country artists of note were occasionally enlisted in the service of the lithographic printers—Sully, Inman et al.—and this fact has some significance, even though the results were not start-ling. In the present exhibition the work of that time is noted in a little group of prints, as are also impressions by William Morris Hunt, J. Foxcroft Cole, Thomas Moran and others, done in the sixties and seventies, connecting more directly with present day activities in the movement toward "painter-lithography in the desired in a little group of prints, as are also impressions by William Morris Hunt, J. Foxcroft Cole, Thomas Moran and others, done in the sixties and seventies, connecting more directly with present day activities in the movement toward "painter-lithography" fathered about 1896 by Mon- Mals ne reviens pas ici: Et agusta du gigot.

Ment that may seek expression.

In the early days of lithography in the service of the lithography in the service of the lithography. In the leave of the lithography in the service of the lithography in the flex proportions, and for the lithography in the service of the lithography in the flex proportions. It can be a present the lithography in the flex proportions. It degutes the desurtable of the surface of the lithography in the flex p

The members of the Societe Anonyme were somewhat troubled by the after results of the Marsden Hartley lecture on the evening of November 39. Not but that the lecture was a success! Mr. Hartley is a man who thinks, and his

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